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A COMMUNICATIVE APPROACH TO IVANA BRLIĆ-MAŽURANIĆ'S OPUS IN THE DIGITAL MEDIA

Abstract

Contemporary media which are omnipresent in the public and domestic domain are also frequently implemented in education. This particularly refers to the creation of teaching materials and the digitising of school materials, especially pertaining to the literary opus of Croatian writers. In order to make literature more accessible to readers, contemporary media provide their users with a simpler and easier access to the literary message.

This research aimed to ascertain and analyse the didactic function of the medium as a mediator in the works of Ivana Brlić-Mažuranić across various digital formats, as a source of information, the instrument of creation, or the transfer of information between the user (pupil) and the text. By means of quantitative analysis of the digital existence of particular literary works of the aforementioned author, we are provided with types, forms and ways of accessibility at young readers' disposal.

Keywords: new media, teaching materials, Ivana Brlić-Mažuranić, digitised literary works

1. Introduction

One of the integral systems for observing the world is that of communication, whose processes are the subject of scientific research within the study of communicology¹, one of the strategically most important areas of study and advancement in the world today. The basis of communication is the transfer of thoughts and messages, and its essential forms are based on signs and sounds (Kesić 1997: 4). Nowadays communication is the integral part of contemporary society. Due to the developments in modern technology, the nature of interactions among people has

¹Communicology is an interdisciplinary science engaging in research of various forms of communication among living beings, and encompasses the study of content, formats and techniques of conveying information, as well as the meaning of messages and their reception, and the effect of the messages exchanged between the sender and the recipient (Hrvatska enciklopedija [Croatian Encyclopedia], <http://www.enciklopedija.hr/Natuknica.aspx?ID=32687> retrieved Sept. 3 2015)

significantly changed as well. Throughout history, communication among people has developed from oral to written, from the invention of print to mass media, from analogue to digital media, and multimedia networking. The foundation of online communication implies *Mensch-Maschine-Kommunikation* (Schulz 1994: 140). Such type of communication presupposes the existence of a computer as a mediator that transfers information to the receiver.

Owing to the great storage capacity of computers, it is nowadays possible to store all the human knowledge in such extrapsychic memory and leave it at the disposal of every human, not only a selected few. This fact allows us to finally conceive the possibility of all people mastering the scientific and technical information inherent to human kind, which was up to this point unimaginable... (Plenković 1993: 72).

Plenković (1993) argues that without transferring information into another communication medium (speech, visual stimulus, electromagnetic wave, writing) the information remains invisible and unheard by everyone but the author. For this reason it is noted that a medium is worth as much as the transfer value of the information. Similarly, there is an interdependence between the message and the medium by means of which both evolve and develop (Plenković 1993: 79).

This paper, in view of Laswell's formula², presents research dealing with communication on the internet, including persons and organisations which take part in the creation and dissemination of media content³, in this particular case the content used for educational purposes. This area of study observes the method, the characteristics of the transferred content, as well as the forms and types of availability of media content. The content refers to the literary and artistic text which is transposed into one of the media by means of different artistic expressions and genres.

2. New media and their function

According to communication science, a medium⁴ is essentially a technical and physical means of transforming a message into a signal which can be emitted via a channel (Zgrabljčić Rotar 2005: 3).

The media are categorised into printed, electronic and new media⁵, or traditional (old) and modern (new), and it is also possible to divide them according to other criteria, such as their role in the communication process, the degree of publicity, or according to the structure and number of media elements. A medium is most frequently defined as a "carrier of signs or information, or a system of signs or information which enables/fosters communication between at least two partners" (Dichanz, H. i Kolb, G. 1974: 21).

New media⁶ are characterised by an almost unlimited number of communication channels, great accessibility, a variety of content that is mostly specialised and, therefore, less appealing to the mass audience (Lullu 2000: 124). On the other hand, many believe that the media may encourage the development of critical thinking of the receiver, but also contribute to the multiplying of different audiences. Mass communication gives people the "conceivable power inherent in the populist style" (Webster, Phalen, 1997: 21, qtd. in Ilišin 2006: 20).

The function of a medium is twofold: it is a carrier of information and/or a mediator in their transmission (Rodek, 2007: 8).

²Lasswell's formula: "Who Says What In Which Channel To Whom With What Effect?" (Harold D. Lasswell 1948:37).

³ See Kunczik, M. i Zipfel, A. (2006 : 5)

⁴The Media Law from 2004 states: "*Media are newspaper and other printed sources, radio and television programmes, news agencies programmes, electronic publications, teletext and other forms of daily or periodical publishing or editorial programme content, content transfer recordings, voice, sound or picture*".

⁵ See Lipovčan (2006: 21).

⁶Nowadays the term new media also includes the terms electronic, digital, interactive, or multimedia. The new media imply those that enable the digital transfer of different files.

T. Martinić (1994: 72-3) lists six functions of the mass media: informational (the creation and acquisition of information), selective (choice and explanation of the acquired information), explicative (using informational content to create coherent ideas), educational (transfer of knowledge and cultural values), entertainment (free time, relaxation, leisure) and aesthetic (the creation of specific media and aesthetic forms).

The fundamental importance of the media is in creating an effect that contributes to the success of communication. This effect is the consequence of mediation (Nadrljanski 2007: 529). Potter (2001) believes that one learns from the media and that media affect knowledge.

From an educational standpoint, the media themselves do not have direct impact on the learning outcomes. Their effect is achieved indirectly – they simply open up new possibilities for the didactic and methodological organisation of learning (Rodek 2011: 10-11).

3. Education by means of the new media

Electronic media have marked the previous century with technological changes which impacted communication up to that point and opened doors for entirely new forms of communicating in 21st century. The computer as a medium is used in everyday activities ranging from business to leisure. It can be said that we live in the times of all-encompassing informatisation. By means of the development of information and communications technology (ICT) one communicates increasingly via the media: by texting, using electronic mail, social networks (Facebook, Twitter), web pages, chat, internet forums, or internet telephony (Skype).

This communication aspect has reflected on the education process as well. Among younger generations this communication has resulted in a new language. More specifically, language has never appeared as such before, as is evident from the use of various emoticons, abbreviations, acronyms, syllabic abbreviations, longer abbreviations... (Filipan-Žigniće 2012). The new language of the media, whose use is particularly spread among younger generations, points to the popularity of the use of electronic media, which eventually prompted individuals to use these media for educational purposes in order to make it possible for pupils to access Croatian literature in their favourite medium (the internet). In this case we speak of media didactics or “learning with the media” while using the media with the purpose of achieving educational goals and objectives (Uldrijan 2011: 185).

Education by means of modern interactive media is of significantly higher quality when compared to traditional methods of education. Digitised information can be more easily presented by using pictures, animation or sounds, while simultaneously appealing to more senses and providing complex information. The advantage of online system is the speed of information flow and the possibility of its actualisation (Nadrljanski et al. 2007: 528).

Digital media, aside from information transfer, also allow for novel access to messages and content which significantly changes the type of reception in the recipient. The reception of the recipient (in this case a pupil) is multiply affected because it is closer to their perception of the world, and additionally the media are an integral part of the life of new generations. The message that they receive on everyday basis is multisensory, fast and interesting with a multitude of brief pieces of information, impressive and aggressive.

The media learning environment has been enriched in the previous ten years by many educational projects on the greatest communication network created by human kind - the internet (Jolliffe, A., Ritter, J. and Stevens, 2001). Various sources speak of *online* learning, long distance learning or web-based instruction (Matijević 1992). Learning by means of computers and the internet is enabled from the first day of schooling. An especially important issue connected to the use of multimedia and the internet for learning and teaching are the questions of criteria for the

selection of didactic models and didactic strategies built into a multimedia (Matijević). These issues are dealt with by multimedia didactics (Issing 1994, Issing 2002).

Today contemporary schools introduce the new media, yet, they are non-critically implemented (Matijević, 1). The emphasis is on the power of the media in transferring knowledge, as well as encouraging and helping pupils. Schools frequently use PowerPoint presentations, film, DVD or other multimedia, as well as hypertext.

School achievements and the attention of pupils are not only affected by the type of medium and content, but also the time spent with each of the media. Accordingly, the majority of scholars concluded that it is ideal for a child to spend less than two hours per day engaging with the media. It is important to know that children were not born for the media, but the more exposed they are to different media, the more their message reception changes. According to children's perception, some media require more effort, and therefore the level of required effort will affect whether they will perceive the information derived from the media with more or less intensity (Cohen i Salomon 1979). Equally so, the reception of the information from the media is affected by the context and the environment. Children who are initially prepared for the comprehension check of the content received via one of the media are more attentive and focused on the material and, thus, learn better (Salomon 1983).

However, in schools such types of media and media content are primarily used to link various activities or, in pre-schools, to "calm" children down during the so-called "quiet time", and less frequently as the instrument of teaching (Strasburger, Wilson, Jordan 2009: 111).

4. Digital natives or Net generation

Research conducted approximately twenty years ago has revealed that children spend more time with the media than engaging in other activities aside from sleeping. Likewise, growing up they are more likely to spend more time watching television than spend time in the classroom (Hearold 1986).

The past few years have seen the coming-of-age of a new generation marked by the digital revolution. This generation was influenced by a widespread use of media, digital technologies and information. One third of their time is spent in front of the television, computers, using the internet, mobile phones, tablets, mp3 players, etc. They are naturally controlling of the information flow, absorb twice as much data as the previous generations, learn only what they select, communicate simultaneously in many different ways, and simultaneously perform several intellectually demanding activities (Bubonjić 2013). All new technological products on the market are immediately embraced by this generation because they represent the gratification of their immediate desires. This is accompanied by reverse education evident in parents being taught about approaches to new technologies. All this points to the need to change the traditional schooling in order to adapt it to the generation growing up in the internet era which accommodates the immediate need for information.

The internet has brought together all classic mass media and become an irreplaceable part of every person's everyday life. Each day millions of people create and take part in sharing user content on the internet. The internet network has become a universal publishing medium, a central site of communication and education. In other words, the internet has become a multimedia classroom opening up unthinkable opportunities within the system of education.

Children and young adults, having been socialised by the media, have developed ways of using the media that are completely different from those used by their parents. They do not create a distinction between "the world" and "the world of the media". They are children in the world of the internet and the internet is a part of their world. (Labaš 2011: 37)

Children who have grown up using the computer "think differently than the rest of us. They

have developed hypertextual minds. They skip back and forth as if they have parallel cognitive structures that do not perform sequentially” (Prensky 2001). *The linear way of thinking that dominates education systems could now actually make learning a difficult task for a brain that has developed while playing electronic games or surfing the internet.* (Moore 1997)

For example, repetitive exposure to electronic games and other digital media develops thinking skills such as decoding visual images that seem to represent three-dimensional space (representational competence) for example, multidimensional visual-spatial skills, mental maps, “mental paper folding” (i.e. mental representation of the results of different types of folding, such as origami, without actually creating those forms), “inductive reasoning” (i.e. reasoning, forming a hypothesis and detecting the rules of a certain dynamic representation), “dividing attention” (such as simultaneous observing of multiple locations, as well as faster reaction time to expected and unexpected stimuli (Greenfield, 1984: 4).

Even though observed separately, these cognitive skills are no novelty, but their combination and intensity certainly is. We are now facing a new generation that is displaying a different combination of cognitive skills than their predecessors – the generation of digital natives.

Because of their experience, digital natives seek interactivity – a fast reaction to any of their actions. Traditional schooling can in that respect offer them very little compared to the rest of the world (a research revealed that pupils in the classroom on average ask a question every *10 hours*) (Graesser 1994 104-107.) Therefore, it is not true that digital natives *cannot* follow instruction, but consciously *choose not to do it*.

Research that has been conducted over several decades reveals that some educational television programmes encourage children to understand and acquire new words, while on the other hand, it has not been proven how this impacts the acquisition of more complex language structures such as grammar (Naigles and Mayeux 2001). A longitudinal study in Germany with two parallel groups over four years proved the positive correlation of educational programmes and reading achievements (Ennemoser and Schneider 2007). Jackson et al. (2006) have concluded that children with reading difficulties were assisted by the use of the internet at home because this was a way of supporting textual information.

Velički and Velički (2015) are of the opinion that the Net generation requires professionally adjusted teaching materials so that they fit into “small drawers” in order to be presented to pupils. A teacher nowadays should prepare a presentation using short sentences and interesting facts in order to hold the attention of pupils, should interrupt lectures with visual presentations and films, and should be entertaining. Memorising as a skill has been replaced with entertaining content and a memorising technology. This reflects on the poorer acquisition of grammar, writing, as well as precise synthesising and deduction, as reported by more recent research (Velički 2015: 118).

5. Digitising teaching materials and literature

The digitising of teaching materials, and literature in particular, has opened up undreamed possibilities of didactic implementation in education and the reception of literary text. The internet, in other words *cyber space*, has become a place of sharing complete literary achievements, but also a virtual space in which new works of literature are created.

Based on Bakhtin’s theory of communication and the exchange of utterances between speakers, Vaupotič (2013) emphasises that a person using hypertext or digital text cannot create the same images as the author, which results in more layers of authorship. For example, in traditional publishing there are three roles: that of the author who grounds the textual material in one of the

media, the editor who critically assesses the text before publication, and the publisher who creates the text in relation to the economic and political demands (Vaupotič 2013).

In his work *Medmrežje in literature* Strehovec (2008: 124) discusses the internet as a network that represents both the distribution and reproduction, and the production of literary texts. In this way many literary contents and many collections become easily accessible at one click. For this reason there are media that enable the shaping of new literary content of blogs, Wiki texts or installations.

Vaupotič (2007: 203) discusses hypertext narration, software poetry, interactive drama, textual computer games and blogs that appeared in the 1980's and 1990's in relation to literary experiments. This poses the question in which way the tradition of literary thinking and capturing the world can be inspired within a completely new context. It includes, along with verbal, also the visual, sound and video presentation.

In this way the digitised literary teaching material becomes multimedial, accessible to new generations outside the classroom as well, authorially diverse, multipurpose and multilingual. The digitised teaching materials are in line with the requirements of the process of instruction which can capture the attention of pupils and transform a less attractive textual material into the source of fun and literary creation.

Digitised literary texts foster pupils' individualised approach to literature, especially the required reading. They enable the extracurricular reading of the text, and anticipate the adjustments for pupils with reading difficulties by means of systems used to interpret content, explain archaic words, unknown terminology connected to historical attire, footwear, manners, historical events. Likewise, digitised teaching materials for literature instruction may include reading comprehension checks, quizzes and competitions. A digitised literary text can be an incentive for creative processes in the new media and combine media such as film, comic, picture book, diary or blog.

Research by Nina Tadić (2013) demonstrated that pupils associate new media and literature firstly through a literary text that is available in the media (57%), or required reading in digitised form (31%), whereas copying the required reading is mentioned by only 9% of the pupils, and hypertext or text organised according to the principle of non-linearity and interactivity is brought up by only 3% of the pupils. This means that digitised literature that at the same time represents didactic material is still difficult to find in schools.

6. Content and research methodology

Research problem

Required reading is nowadays facing a great crisis, while at the same time the attractive new media dominate the textual medium. By digitising literary accomplishments it is possible to preserve, as well as realise, an educational potential of content available on the internet. Reading that is made available in such a way with the support of technology is in accord with the preferences of the Net generation and accommodates the needs of contemporary instruction. Considering the fact that many teaching materials connected to Ivana Brlić-Mažuranić were derived over the years from various sources, in this paper we will attempt to systematise these contents and provide a quantitative analysis of digital materials, particularly the content related to *Priče iz davnine* [*Croatian Tales of Long Ago*].

Research goals

The focus of the research is the discovery of all digitised forms of literary and artistic accomplishments of our most prominent children's author Ivana Brlić-Mažuranić and her work *Croatian Tales of Long Ago*. Her works are still widely read and many of them have found their way into the virtual world.

We were foremostly interested in how many of such forms and types of digitised material on the internet are available to pupils, and especially teachers during the teaching process.

For this reason the research was directed at:

1. finding all the digitised content related to the *Croatian Tales of Long Ago*
2. determining the type of media in which they can be found on the internet
3. determining the type and degree of access to the content on the internet (open access or password protected)
4. researching the background of persons and organisations that took part in the creation of the aforementioned content on the internet.

By using the content analysis method which dealt with the published works of Ivana Brlić-Mažuranić in the digital media, it was determined which works of the aforementioned authoress are available in digital format and in which way. The analysis encompassed media forms that were released in the digital media up to August 15, 2015.

7. Works of Ivana Brlić-Mažuranić in the digital media

The works of Ivana Brlić-Mažuranić, created at the beginning of 20th century, were newly adorned in 21st century by means of the digital media. Her works were aimed at younger readers, and there is much interest in her opus even today among readers of all ages. Due to information and communications technologies, the stories of Ivana Brlić-Mažuranić are more available than ever to readers globally and via the internet.

Table 1. Croatian Tales of Long Ago: Stribor's Forest [Šuma Striborova]

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Šuma Stribotrova [Stribor's Forest]	comic/picture book, DVD with animated film, CD with audio book	partly open	Croatian English German	Naklada Bulaja
	short synopsis, characters and author biography on the web page	open	Croatian	Web page Lektire.hr
	film (1991)	open	Croatian	Yugoslavian movie on YouTube
	audio book	open	Croatian	Audio books Muzika poezija Film Umetnost [Music Poetry Film Art] ARTV on YouTube
	theatre play	open	Croatian	Dječje kazalište [Children's

				Theatre] Pinokio / in three parts, Etno selo portal TV Bubica trubica on YouTube
	audio story	open	Croatian	Podvorjeschannel; Vljajic, A., on YouTube
	opera for big and small	restricted	Croatian	Hnkzajc on YouTube

The table clearly displays in which media format *Stribor's Forest* was available, and it is quite evident that the selection is diverse. It appears as an animated film, text, theatre play, radio story, and even an opera. Almost all forms are accessible and open to users, except for the opera for which there is only one title page with an opening paragraph. All forms are in Croatian, with the exception of *Naklada Bulaja* which offers the translation into English and German. The internet pages which contain these formats are *Lektire.hr*, YouTube and the official web page of *Naklada "Bulaja"*. The media forms available on YouTube are uploaded by private users, as is the case with the 1991 film, or institutions such as HNK "Ivan Zajc" [Croatian National Theatre "Ivan Zajc"]. During project instruction in Tučepi elementary school 4th grade pupils depicted *Stribor's Forest* as part of their required reading by means of drawings and retellings, and posted the recording on YouTube. From all of the above one can conclude that the tale of *Stribor's Forest* is still present in its electronic form via many different media forms and has by means of them become more available to a wider audience. Similarly, there is visible interest in adapting it to screen in different forms.

Table 2. Brother Jaglenac and Rutvica Sister [Bratac Jaglenac i sestrice Rutvica]

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Bratac Jaglenac i sestrica Rutvica [Brother Jaglenac and	animated interactive story	partially open	Croatian, English, German	Naklada Bulaja
	text of the tale on the web page	open	Croatian	Wikisource Baza bajki [Fairy Tale Database]
	children's play	open	Croatian	Dječje kazalište IBM [Children's Theatre IBM] on YouTube

Rutvica Sister]				
	animated film	open	Croatian English subtitles	Katarina Čipčić on YouTube
	theatre play	closed	Croatian	Teatar.hr

After analysing the posted version of *Brother Jaglenac and Rutvica Sister* by Ivana Brlić-Mažuranić in electronic form it is easy to detect various media forms ranging from animated and interactive stories, text, drama, to animated features. Naklada Bulaja has enabled the translation into English and German via the partially open access to their media format. The textual forms available in the Croatian language were posted by the Wikisource and the Fairy Tale Database with open access, as well as the children's play and animated film which were uploaded onto YouTube. Closed access is evident in the announcements of Teatar.hr on YouTube. This literary work which constitutes the integral part of *Croatian Tales of Long Ago* has proven its popularity, earned before the development of information and communications technology, and has further exhibited it by appearing in numerous electronic forms and within novel technological frames.

Table 3. How Quest Sought the Truth [Kako je Potjeh tražio istinu]

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Kako je Potjeh tražio istinu [How Quest Sought the Truth]	animated film and 3 computer games	partially open	Croatian, English, German	Naklada Bulaja
	full text	open	Croatian	Lektire.hr web page eLektire. Skole.hr
	audio book in two parts	open	Croatian	Audio books Muzika poezija Film Umetnost ARTV on YouTube
	puppet play	partially open	Croatian	Stipić, B., YouT ube
	digital book	open	Croatian	Childrenslibrar y.org

As is shown in the table, this tale from the *Croatian Tales of Long Ago* published by Naklada Bulaja as an animated film and three computer games has partially open access and was

translated into Croatian, English and German. The full text, audio book and digital book are open access, as opposed to the puppet play to which the access in this case is partially open and which was uploaded on YouTube by a private user. During this analysis one may detect the frequency of screen adaptations of the *Croatian Tales of Long Ago*.

Table 4. Toporko and His Nine Brothers [Lutonjica Toporko i devet župančića]

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Lutonjica Toporko i devet župančića [Toporko and His Nine Brothers]	animated interactive story	partially open	Croatian, English, German	Naklada Bulaja
	text	open	Croatian	Baza bajki [Fairy Tale Database] - web page eLektire.hr
	theatre play	partially open	Croatian	IGK tv on YouTube

This table overview of the tale *Toporko and His Nine Brothers* offers another edition of Naklada Bulaja as an interactive story with partially open access and the translation into English and German. The full text on the web page Baza bajki [Fairy Tale Database] and eLektira with open access allows for reader accessibility without limitations. The particularity striking feature with regard to the screen adaptation of this tale posted on YouTube by a private person are the English subtitles. This is the only video footage including the translation into a foreign language which does not belong to the Naklada Bulaja edition.

Table 5. Sun Groomsman and Neva Nevičica [Sunce djever i Neva Nevičica] in electronic media

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Neva	theatre, picture book, DVD, audio CD, colouring book	partially open	Croatian, English, German	Naklada Bulaja
Sunce djever i Neva	full text	open	Serbian Croatian	Magičan svet knjiga [The

Nevičica [Sun Groomsman and Neva Nevičica]				Magical World of Books] eLektire.hr
	theatre play	partially open	Croatian	Puškarčić, I. on YouTube
	theatre play	partially open	Croatian	034TV on YouTube

Naklada Bulaja has published the work titled *Neva* in DVD, audio and CD format. The original title *Sunce djever i Neva Nevičica* was released in Serbian in textual electronic format with open access, and the author of this format is Magičan svet knjiga [The Magical World of Books]. In the Croatian language the textual format was posted by eLektire.hr as part of the larger entity of the *Croatian Tales of Long Ago*. The theatre play which is partially open for access was uploaded onto YouTube by a private person. What is detected in this case is the fewer number of media forms compared to the previous tales from *Croatian Tales of Long Ago*.

Table 6. Fisherman Plunk and His Wife [Ribar Palunko i njegova žena]

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Ribar Palunko i njegova žena [Fisherman Plunk and His Wife]	animated interactive story	partially open	Croatian, English, German	Naklada Bulaja
	full text	open	Croatian	Lektira.hr
	play Ribar Palunko i njegova žena	open	Croatian	Puškarčić, I. on YouTube
	theatre performance	partially open	Croatian	Kazalište lutaka Zadar [Zadar Puppet Theatre] on YouTube
	stage play in ikavica	open	Croatian	Svijet bajki [World of Fairy Tales] on YouTube

A great interest in media forms in electronic format is evident in the example of the tale *Fisherman Plunk and His Wife*. What is especially significant is the fact that this story was performed as a stage play in *ikavica*, because no other tale from the *Croatian Tales of Long Ago*

was performed in one of the Croatian dialects, only in standard Croatian language. As part of the elementary school open days with partially open access the performance *Fisherman Plunk and His Wife* was made available on YouTube, which points to the promoting of Croatian literature in extracurricular activities. As a part of *Croatian Tales of Long Ago* Naklada Bulaja publishes its work in electronic form as well, accompanied by the translation into German and English language. The theatre performance, among other, is there to encourage the audience to visit the theatre. Also apparent is the posting of the play on YouTube by the same user who posted the story *Sun Groomsman and Neva Nevičica*.

Table 7. Jagor

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Jagor	animated interactive story	partially open	Croatian, English, German	Naklada Bulaja
	full text	open	Croatian	Wikisource Baza bajki [Fairy Tale Database] eLektire
	animated film	open	Croatian	Bulaja, H., on YouTube

While analysing the occurrence of the tale *Jagor* from the *Croatian Tales of Long Ago* in electronic media it is easily perceived that several authors posted it in textual form. Naklada Bulaja displayed this literary work, much like all the aforementioned ones, in two foreign languages, with partially open access, as an animated interactive story. Additionally, one of the persons representing Naklada Bulaja posted it on YouTube with completely open access.

Table 8. Regoč

Priče iz davnine [Croatian Tales of Long Ago]	Medium	Access	Language in which the text is available	Author of the posted media form
Regoč	animated interactive story	partially open	Croatian, English, German	Naklada Bulaja
	full text	open	Croatian	Lektire.hr
	musical play	open	Croatian	Valentina the 2003 on YouTube/ 4 sequels

	musical play	open	Croatian	Petričević, M. on YouTube
	musical play	partially open	Croatian	Kazalište lutaka Zadar [Zadar Puppet Theatre]
	digital book	open	Croatian	Childrenslibrary.org

Regoč in electronic media was also released by Naklada Bulaja as an animated interactive story available by way of partially open access and translation into foreign languages, much like in previous analyses. On the internet web pages one can find the text of this story, as well as the musical plays which were posted by private users on YouTube with fully open access. This literary work is also available on the internet pages as a digital book.

Table 9. The Brave Adventures of a Shoemaker's Boy [Čudnovate zgode Šegrta Hlapića]

Literary Work	Medium	Access	Language in which the text is available	Author of the posted media form
Čudnovate zgode Šegrta Hlapića [The Brave Adventures of a Shoemaker's Boy]	short synopsis	open	Croatian	Lektire hr
	animated film : 1) Hlapićeve nove zgode [Lapitch the Little Shoemaker] 2) Čudnovate zgode šegrta Hlapića [The Brave Adventures of a Little Shoemaker]	open partially open	Croatian Croatian	Najlepšicrtaci on YouTube/ 7 episodes Klasiktv1 on YouTube
	radio story	open	Croatian	Munge83 on YouTube
	animated film Hlapić	open	Croatian	Svastracxy on YouTube / 12 episodes
	film / movie trailer Šegrt Hlapić	open	Croatian	Cinemaworld456
	theatre play	partially open	Bosnian	Mlakić, A. on YouTube
	digitised first edition of the book	open	Croatian	ArhivPro

The Brave Adventures of a Shoemaker's Boy is a novel published in 1913 and translated from Croatian into many languages including Slovenian, Slovakian, Macedonian, Burgenland Croatian, English, Bulgarian, Hungarian, Albanian, Romanian, Chinese, as well as the Romansh language, Latin, German and Braille (Brešić, 2014). Regarding Ivana Brlić-Mažuranić's reference list Brešić (2014) stresses the issues attached to published works with false titles such as *The Brave Adventures and Misadventures of Lapitch* across several editions. What is evident in the analysis of electronic media is the release of the animated movie in seven episodes titled *Hlapićeve nove zgode* which is posted in seven sequels and inspired by this novel. The same animated film was posted under the title *Hlapić* in twelve sequels by *svastracxy* on YouTube with the total number of views amounting to 100.000. The most viewed is the excerpt from the animated film posted by *klasiktv1* with 200.000 views. The theatre play performed by Gradsko kazalište mladih «Vitez» [City Youth Theatre "Vitez"] in Bosnian language on YouTube makes it possible for the audience to view a short excerpt from it. The film *The Brave Adventures of a Little Shoemaker* is posted as a movie trailer. There is also the radio story, yet, this novel also has its digitised first edition with fully open access on the pages of ArhivPro.

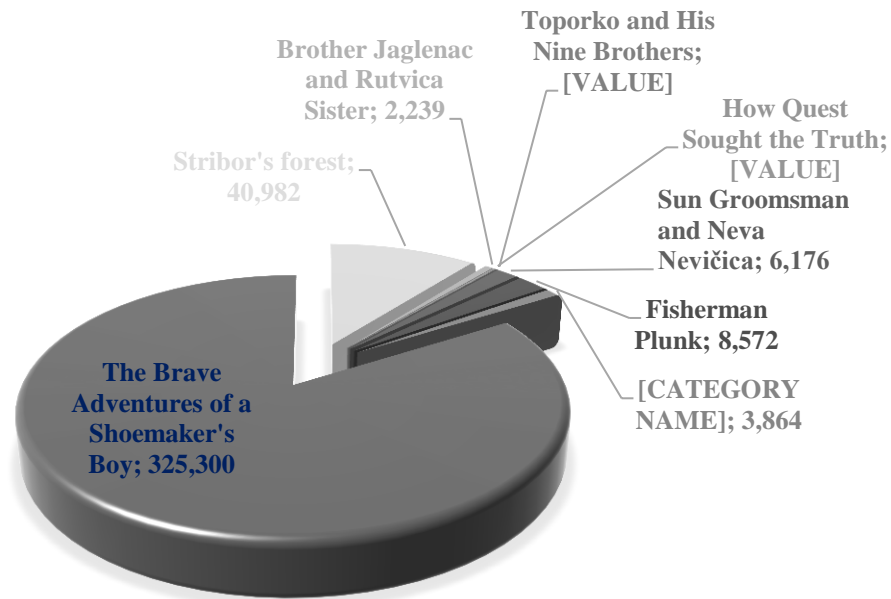
Table 10. School and Holidays [Škola i praznici] and Jaša Dalmatin Viceroy of the Gujarati [Jaša Dalmatin potkralj Gudžerata]

Literary Work	Medium	Access	Language in which the text is available	Author of the posted media form
Škola i praznici [School and Holidays] (1905)	electronic edition of the original published in 1905	open	Croatian	ArhivPRO
Jaša Dalmatin potkralj Gudžerata [Jaša Dalmatin Viceroy of the Gujarati]	text	open	Croatian	Dzs.ffzg.unizg.hr Wikisource

The least representation in electronic media is given to *School and Holidays* and *Jaša Dalmatin Viceroy of the Gujarati*. ArhivPro provides the original work *School and Holidays* from 1905 in electronic format, while the novel *Jaša Dalmatin Viceroy of the Gujarati* can be found as full text in electronic media.

While further reviewing the total number of views on YouTube for each of the literary works, the graph below displays their mutual ratio. Due to the fact that each of the works except for the last two, *School and Holidays* and *Jaša Dalmatin Viceroy of the Gujarati*, were noted in some sort of media form on YouTube where it is possible to monitor their respective number of views, it is possible to graphically display them in this paper.

Chart 1. Overview of views on YouTube up to August 14, 2015.



By means of the graphic representation of the total number of views for each of the literary works on YouTube it is visible that the biggest number of views, 325,300, refers to *The Brave Adventures of a Shoemaker's Boy* in different media formats. Because YouTube offers the animated film under two different titles (*Hlapićeve nove zgode* and *Hlapić*) which refer to the same film, in one case divided into seven and in other into twelve episodes, with completely open access, as well as the excerpt from the animated movie *Čudnovate zgode šegrta Hlapića* which alone had 200,000 views, the total for these two categories is 250,000 views. From all of the above it is possible to conclude that the greatest number of views of the excerpt from the animated film titled *Hlapićeve nove zgode* is reason enough to provide the correct title of this work, and that electronic media users primarily search for the animated film under its original title and based on that conclude that the other two versions titled *Hlapićeve nove zgode* and *Hlapić* refer to the animated film *Čudnovate zgode šegrta Hlapića* [*The Brave Adventures of a Little Shoemaker*].

By analysing the number of views for *Stribor's Forest* one detects a higher number of views on YouTube compared to the rest of the works. The reason for that is open access to whole plays, film, radio story, as opposed to the rest of the works of Ivana Brlić-Mažuranić which have partially open access to plays on YouTube, or the access is completely closed. Such partially open access mostly refers to the announcements of the upcoming shows at the time when the video was posted, or are part of the report about the play that had already taken place. Equally so, the extreme popularity of *Croatian Tales of Long Ago* and *The Brave Adventures of a Shoemaker's Boy*, which was established before the invention of information and communications technology, is the reason behind their adaptation into dramatic texts, audio stories, animated films, live-action features and their appearance in electronic media. All the figures regarding the number of views displayed in the chart were obtained before August 2015.

8. Discussion

In order to research which literary works from the opus of Ivana Brlić-Mažuranić can be found in electronic media, a quantitative analysis was performed. Represented in digital format are all the tales from the collection *Croatian Tales of Long Ago*, *The Brave Adventures of a*

Shoemaker's Boy, School and Holidays and *Jaša Dalmatin Viceroy of the Gujarati*. The listed works in their printed form have been translated into foreign languages, which is particularly evident in the case of the novel *The Brave Adventures of a Shoemaker's Boy*, however, many translations are found of the *Croatian Tales of Long Ago* as well. What the web space enables in terms of the written word is the availability of different media forms of the authentic or artistically adapted work from play to digital book or audio story to film in one location. Because through her creation Ivana Brlić-Mažuranić was particularly dedicated to children, and at the same time highly esteemed by adult readers, all these media forms on various web pages have offered them access to new editions, and her popularity with young readers has resulted in screen adaptations of her work in a format accessible to children, the animated film. The characters from her books have been embodied by numerous actors, pupils, or animated characters, thus giving children the possibility to experience the work of Ivana Brlić-Mažuranić more intensely. Schools have been implementing projects connected to the author's work and making it possible for children to personally become a part of her fairy tales by playing the role of Hlapić the Apprentice, Regoč or another one of *Ivana's* heroes.

Due to the fact that the literary texts from the opus of Ivana Brlić-Mažuranić have been included in textbooks and required reading lists, they are very much present in the domain of formal education. Yet, what we are trying to present to a contemporary child is the variety of format. Therefore, all the forms that are aimed at children, as well as adults as network users, offer a contemporary form of literature which enables interactive reception. At the same time, it affects cognitive, spatial and motor skills because engaging in electronic literature requires information and communications skills.

9. Conclusion

Digitising has enabled availability and simple browsing of a great number of texts, as well as literature as a common good. In this way the electronic medium becomes especially appropriate for publication of lengthy editions such as dictionaries, encyclopedias, manuals or literary works (Živković, 2001). Accordingly, literature is given a new type of manifestation online. In the era of intense development of information and communications technologies when new technologies are used for various purposes, such as advertising, disseminating information, or education, literature occupies a special place in this global space.

In digital format children's literature and works of Ivana Brlić-Mažuranić enable a reader to engage in sensory activities. It unifies the activation of several senses, tactile when opening a digital file, and visual and audio when engaging with animation. Furthermore, it develops ICT skills, as well as cognitive, spatial and motor skills. Literature in digital format is consumed by a variety of readers, it affects the developments of language competence in pupils and is a motivation for foreign language learning. Likewise, it develops a positive attitude and critical thinking involved in interacting with the media. Considering their wide scope of sensory influence, different media forms can help with specific learning disabilities, for example providing pupils with dyslexia with literary content in the form of animated film or a radio story.

By digitising literature we achieve a principle of edutainment by approaching literature via the new media which foster a better reception and cognition opportunities, and modernise the process of instruction. Therefore, one can conclude that the high quality digital content such as literature provides numerous advantages, such as learning motivation and the higher appeal of content itself.

10. References

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